

CLOW
Ref

VALUABLE

COLLECTION OF MODERN PAINTINGS,
LIVERPOOL.

A CATALOGUE

THE EXTENSIVE, IMPORTANT, AND VALUABLE

COLLECTION OF PAINTINGS

AND

BEAUTIFUL WATER-COLOUR DRAWINGS,

THE PROPERTY OF MR. JOHN CLOW,

NOW ADORNING THE WALLS OF ASH-HOUSE,

WHICH WILL BE

Offered for Public Competition,

By Messrs. THOS. WINSTANLEY and SONS,

On *TUESDAY*, the 20th Day of *APRIL*, 1852,

AND TWO FOLLOWING DAYS,

AT TWELVE O'CLOCK PRECISELY EACH DAY, ON THE PREMISES.

TO BE VIEWED ON SATURDAY, THE 17TH, AND MONDAY, THE 19TH OF APRIL.

Catalogues of the whole Collection (price *One Shilling* each, without which, or a Ticket of Admission, no person will be admitted to the View or Sale) may be had of Messrs. T. WINSTANLEY and SONS, Church-street.

LIVERPOOL: PRINTED BY THOMAS BAINES, TIMES-OFFICE, 12, CASTLE-STREET.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer, and if any dispute arise, the lot to be put up again.
- II. No person to advance less than one shilling; above five pounds, two shillings and sixpence; and so on in proportion.
- III The buyer to give in his name and place of abode, and if required, to pay five shillings in the pound as earnest for each lot.
- IV. The lots to be taken away with all faults and errors of description, at the expense and risk of the purchaser, within *one day after the sale*. To prevent errors, no lots can be delivered at the time of sale, and the remainder of the purchase-money must be absolutely paid before delivery. No allowance whatever can be made for imperfections or deficiency after the lot is removed from the place of sale.
- V. Any person neglecting to comply with these conditions, the purchase-money shall be forfeited; the lots re-sold and what deficiency may arise, together with all charges attending such re-sale, to be made good by the defaulter at the present sale.
- VI. But, should any purchaser or purchasers obtain their lot or lots, and by any neglect or evasion omit paying for the same, such purchaser or purchasers shall pay five per cent. interest on the amount of the said purchase from the day of sale, until the amount of the said bill shall be discharged, *and the expense of removal and warehouse charges of one shilling per week* for the occupation of every such lot as may not be cleared within the time aforesaid, or that may remain unsold.

3440 19
 5369 18
 11016 18
 9916 18

164-8-0
 708-3-6
 2240-14-0
 327 18 0
 440-44

CATALOGUE.

FIRST DAYS' SALE,

Tuesday, April 20th, 1852, at Twelve o'Clock precisely.

BREAKFAST ROOM, &c.

				WIDE.	HIGH.	
Callcott	1	Tintern Abbey on the Wye	Thomas	1 4	1 0	9.
		Attributed to.				
Linton	2	Lake of Lugano		1 1	0 10	10.--
John Wilson, Jun.	3	Cattle Reposing		1 6	1 3	8.
		A pleasing Specimen of the Works of this Artist.				
W. Ewbank, R.S.A.	4	Vessels in a Fresh Breeze		1 5	1 1	21.
Farrier	5	The Young Philosopher		0 8	0 10	25. 14
		The expression of Surprise and Disappointment admirably given.				
T. F. Marshall	6	Italian Boy and Dolls		2 6	2 0	36. 15
THOMSON, OF DUDDINGSTON	7	Tantallon Castle		2 4	1 3	12. 6
		Clearly and transparently Painted.				
C. W. COPE, R.A.	8	The Applicant		1 4	1 8	42. 6
		The Story of the Officer's Widow is told with great pathos.				

164. 9

				WIDE.	HIGH.
60.80 63--	T. S. COOPER 9	<i>A Bit of Scotch Mutton</i>	1	3	0 10
	An excellent Specimen of the skill of the Artist, in his peculiar style.				
35 37.5.6	J. GILBERT 10	<i>Don Quixote and Sancha Panza</i>	2	2	1 2
	The Characters are skilfully contrasted, and the Colouring powerful and effective.				
54.12.0	D. ROBERTS, R.A. 11	<i>On the Darro Granada</i>	1	1	1 6
54.12.0	D. ROBERTS, R.A. 12	<i>Convent of the Carmelites at Burgos</i>	1	1	1 6
	This and the preceding lot form a desirable Pair of the Artist's highly-esteemed and careful Views in Spain.				
112.7	C. STANFIELD, R.A. 13	<i>VIEW IN VENICE</i>	1	5	1 1
	Brilliant and transparent in colour; a most desirable Cabinet Specimen of the Works of the Artist, who stands unrivalled in scenes of this description.				
63	FREDERICK GOODALL 14	<i>A Nun Reading</i>	0	10	1 0
	A beautiful Specimen of this admired Artist.				
67.4	HERBERT 15	<i>THE OUTCAST</i>	1	2	1 7
	Full of poetic feeling,—the thorough dejection of the <i>Outcast</i> is given with a truth only equalled by other works of this eminent Artist.				
50.8.0	E. W. COOKE, A.R.A. 16	<i>Katwick, Coast of Holland</i>	1	6	1 2
	A Fishing-boat on the Beach, with Vessels in the distance,—the water is agitated by a stiff breeze. A clear, transparent, and most carefully-finished Picture by an Artist whose works rank amongst the most celebrated of Marine Painters.				
43.1	J. B. PYNE 17	<i>Heath Scene</i>	1	8	1 2
	A Road Crossing a Heath,—Trees on a Bank on the left, under which Sheep repose,—a Sandbank on the right: clear and transparent in colour.				
134.5	P. F. POOLE, R.A. 18	<i>GIRL AT A SPRING</i>	1	8	2 0
	Simplicity of subject, as exemplified in this Picture, forms one of the greatest charms of the Works of this estimable Painter.				
30.9	M'CULLOCH, R.S.A. 19	<i>DOUNE CASTLE, PERTHSHIRE</i>	3	0	2 0
	A beautiful Scotch scene, given with the Artist's usual correctness.				

			WIDE.	HIGH.
DAVID WILKIE, R.A.	20	JOHN KNOX <i>Administering the Sacrament at Calder House</i>	2 0	1 7

A most interesting Sketch for a larger Picture, showing the powers of a great mind.

MACLISE, R.A.	21	HUNT THE SLIPPER	4 6	3 0
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A beautifully playful subject, elegantly treated. A gracefulness of attitude pervades every Figure in the Group; the Costumes are particularly quaint and charming, which, combined with Feminine Beauty, render this Picture one of the most fascinating of this celebrated Artist's Works.

MACLISE, R.A.	22	FITTING OUT MOSES FOR THE FAIR	3 0	2 3
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"The story (from the *Vicar of Wakefield*) is told in the neatest and most forcible manner. Breadth and character in the drawing are combined with the most elaborate finish. The individuality of each character in the immortal little novel is distinctly marked. The details of the picture, down to the homeliest domestic article, are painted with a literalness of imitation," and yet the breadth of the whole is perfectly preserved.

MACLISE, R.A.	23	MOSES RETURNING FROM THE FAIR	3 0	2 3
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"Moses is expatiating, with expanded limbs, on the beauty of his bargain, and the benevolence of his merchant. The Vicar is lost in silent annoyance and disappointment. The women look on half-amused at the ingenuous greenhorn." This picture is thoroughly imbued with the sentiment of Goldsmith, and is a worthy companion to the preceding lot.

COLLINS, R.A.	24	HAPPY AS A KING	3 8	2 10
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This acknowledged and universally-admired Work of Art is too well known to require any comment.

GEORGE HARVEY, R.S.A.	25	THE HIGHLAND FUNERAL	5 6	3 2
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Professor Wilson, in speaking of another Work of this Artist, eloquently says, "It has not the picturesque mournfulness of the *Highland Funeral*, with its misty hills, its vast desolate moor, which, with its brooding lights and shadows, fall upon the eye like the ebb and flow of a requiem on the pleased and saddened ear."

GEORGE HARVEY, R.S.A.	26	<i>Original Sketch for the Above</i>	2 0	1 0
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M'CULLOCH, R.S.A.	27	SCOTCH SCENERY—The Figures introduced by <i>Thorburn</i> ; the Horse, Cart, and Dog, by <i>Harvey</i>	6 0	4 0
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A rare instance of the combined efforts of three talented Painters.

76 86
79-16
THOMSON, OF DUDDINGSTON . . 28 ISLE OF SKYE 7 0 3 6

A most powerfully-painted and artistically-treated Subject, by an Amateur Artist, whose Works rank with the most classic productions of modern Landscape Painters.

40
ANDREW WILSON 29 *View from the Walls of Lucca, looking Seawards* 6 0 4 0

By an Artist who had considerable claims to the title of "The Scotch Claude."

73,10
GEORGE HARVEY, R.S.A. . . 30 THE GLEN OF ENTERKIN 2 3 4 0

This extraordinary Specimen of Painting was the effect of an observation having been made that the Artist could not produce a Landscape.

42
GEORGE HARVEY, R.S.A. . . 31 *Argyle an Hour before his Execution* 2 6 1 10

Powerfully coloured, and drawn with the Artist's usual skill.

16.5
J. Z. BELL 32 *Scene from the Decameron of Boccaccio* 2 0 2 6 ✓

Exhibiting very considerable talent in the delineation of subjects from the Artist's favourite author.

28 7
GEORGE HARVEY, R.S.A. . . 33 *The Foundling* 0 6 0 7

A small, but powerful specimen of colour and character.

26. - M'CULLOCH, R.S.A. . . . 34 *View of Stirling, from the Gillies Hill* 3 3 2 2

4 - DITTO 35 *The Sketch for the last-named Picture* 3 3 2 2

7
Mason 36 *A Landscape* 2 3 3 0

11
W. Bonnar 37 *Interior, with Figures* 2 2 1 10

Calvert 38 *A Landscape*

. 39 *Female Head*

29 18
End of the First Day's Sale.

SECOND DAY'S SALE,

Wednesday, April 21st, 1852, at Twelve precisely.

DINING-ROOM.

			WIDE.	HIGH.	
Linton	40	<i>The Vale of Terni</i>	1 4	1 0	9.10
Wyatt	41	<i>Portrait of Miss Stephens, now Countess of Essex</i>	0 9	1 0	28.97
C. R. Stanley	42	<i>Conway Castle</i>	2 0	1 6	13.13
		Pleasing effect of Sunset.			
George Harvey, R.S.A.	43	<i>Interior, with an Old Woman Spinning, and Boys Blowing Bubbles in the background</i>	1 2	1 2	32.14
		Full of characteristic expression.			
M'Culloch	44	<i>The Duke of Argyle's Fishing Cottage, Loch Fine</i>	1 6	1 0	9.9
Haydon	45	<i>Milton and his Daughters</i>	2 0	2 6	15.15
Patterson, R.S.A.	46	<i>Boys Bathing</i>	1 8	2 3	19.99
		A pleasing Picture.			
F. W. Watts	47	<i>The Ferry</i>	1 9	1 0	21.20
		Clear and transparent in colour.			

150 4

				WIDE.	HIGH.
10 10	J. Graham Gilbert, R.S.A..	48	<i>The Roman Lady</i>	0 8	0 10
9	George Harvey, R.S.A.	49	<i>Mediation—a Sketch</i>	0 6	0 8
15 15	Redgrave	50	<i>"The Song of the Shirt"—engraved</i>	1 0	0 9
15 15	Ditto	51	<i>"The Poor Teacher"—ditto</i>	1 0	0 9
33 12	Sir Thomas Lawrence, R.A.	52	<i>Head of a Lady—a circular Sketch</i>	1 4	
36 7	Alexander Johnstone	53	<i>Trial of Archbishop Laud</i>	1 4	1 0
			The finished Sketch for the large Picture.		
20 9	Lee, R.A.	54	<i>A richly Woody Scene, with a Rivulet and Figure Fishing</i>	1 2	0 10
11 11	J. C. Brown, R.S.A.	55	<i>A Moorland Scene in the Highlands of Scotland</i>	2 0	1 4
16	CRESWICK, R.A.	56	<i>LOOKING INTO A WOOD: A GIRL WASHING HER FEET IN A CRYSTAL STREAM</i>	1 6	2 0
			Finished with great care, and Coloured with all the freshness of nature.		
53 11	R. S. LAUDER	57	<i>REBECCA—from Ivanhoe</i>	3 0	2 3
			Full of feeling and expression.		
31 10	ETTY, R.A.	58	<i>GROUP OF FRUIT</i>	1 0	0 7
			A beautiful Cabinet Specimen of the rich and powerful colouring of this great Master.		
35 10	DUNCAN	59	<i>SHERWOOD FOREST</i>	2 3	0 11
			An admirable representation of an extensive Flat Country, enlivened with Figures passing along a Road.		

			WIDE.	HIGH.	
MÜLLER	60	LANDSCAPE : a Group of Trees in full foliage, on the Bank of a transparent running Stream; Cows passing over a wooden Bridge; Hills and a Tower in the distance	1 9	1 3	46 4
MULREADY, R.A.	61	LANDSCAPE, with a Cottage on the Bank of a River, on which is a Boat and Figures Painted with great truth, and highly finished.	1 8	1 3	109 4
GEORGE JONES, R.A.	62	<i>Interior of a Cottage</i> A small but most effective little Picture.	0 6	0 4	7. 7
MULREADY, R.A.	63	<i>The Cottage Door, with Figures</i> A beautiful Specimen of the Master.	0 7	0 9	53 11
FRED. GOODALL	64	"LE BON CURE" A charming Group of Figures,—the Story admirably told.	0 9	0 6	86 2
O'NEIL	65	MUSIC	2 3	1 4	22 1
DITTO	66	POETRY A pair of classical and elegant Female Figures emblematic of the above sciences.	2 3	1 4	22 1
PATRICK NASMITH	67	VIEW ON THE THAMES—EVENING EFFECT Acknowledged to be one of the Finest Productions of this faithful delineator of nature,—a beautiful Sunny Evening Effect, painted with the greatest care.	2 9	1 10	189
DAVID ROBERTS, R.A.	68	THE ALHAMBRA An extraordinary example of the beautiful Aerial Perspective of this great Master of the English School. The Figures which enliven the Scene are introduced with the Artist's peculiar skill,—a most desirable specimen.	2 0	2 6	194 3
GEORGE HARVEY, R.S.A.	69	"THE CURLERS" This Picture—well known from the excellent Engraving by <i>Horsburgh</i> —needs no further notice than to call attention to the life-like action and earnest expression of the Characters engaged in this truly national game.	4 0	1 6	127 1/2

WIDE. HIGH.

86 ps 90.6	UNWINS, R.A. 70	PEASANTS GOING TO THE FESTA OF THE PIE DE GROTTO	4	4	0	10
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An elegant Group of Peasants bearing Fruit, &c., in the picturesque Costume of the Country, forms the centre of this beautiful work of art,—other Groups of Figures are passing along the margin of the Bay,—in the distance is Naples and Vesuvius,—on the right, in the foreground, is an old Man kneeling before the Picture of the Virgin,—Boats and Vessels give life to the placid and transparent Waters of the Bay.

105 ps 110.5	P. F. POOLE, R.A. 71	CAUGHT NAPPING	2	6	2	2
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A fascinating Specimen of this deservedly popular Painter.

117.12	T. S. COOPER, R.A. 72	CATTLE REPOSING	3	0	2	3
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Cows and Sheep repose in the shade of Trees, the rich foliage of which forms a beautiful background to the group,—the whole painted with the greatest care and finish.

37 96	MRS. CARPENTER 73	THE YOUNG ARTIST	2	8	3	8
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A pleasing composition of Two Children taking the Portrait of a Dog.

115 10	LANCE, R.A. 74	GROUP OF FRUIT	3	8	2	10
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Painted with all the vigour and richness of Colour which marks the Works of this admirable Painter of Still Life.

37.16	SIR W. ALLAN, R.A., and President of R.S.A. } 75	The Battle of Preston-pans	3	6	1	6
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A stirring scene, forcibly portrayed.

69.6	J. B. PYNE 76	VIEW OF PUTNEY HEATH	3	0	2	3
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A most desirable Specimen of this highly-popular and justly-esteemed Landscape Painter.

176	WEBSTER, R.A. 77	"ANTICIPATION"	1	8	1	6
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A charming little Picture, full of characteristic expression, and painted with a delicacy of pencil and pearliness of colour so observable in the best works of this favourite Master.

157 10	SIR DAVID WILKIE, R.A. 78	"THE RENT DAY"	1	3	0	10
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The finished Sketch for the larger Picture: engraved by RAIMBACH.

WIDE. HIGH. ?

GEORGE HARVEY, R.S.A. . . . 79 THE FIRST READING OF THE BIBLE IN THE
CRYPT OF OLD ST. PAUL'S 6 0 4 0

The Artist has treated a truly difficult subject in a most masterly manner. The impressive solemnity of the Scene is greatly heightened by the rich, deep tone of Colour which pervades the whole Picture; the judicious management of the Chairo'scuro lend a "dim religious light" to the Arches of the Crypt, rendering every part of the subject transparent through the obscurity; the Groups of Figures are boldly conceived and admirably drawn, and the whole vigorous and effective. This powerful effort of Genius places the Artist in the rank of the first-rate Historical Painters of the day.

MULLER 80 RHODES 5 3 3 0

Groups of Figures, variously engaged, line the Beach, relieved by the Picturesque Architecture of the City,—Boats loading with Merchandise lie contiguous to the Quays. The colouring is pearly and beautifully transparent, and the masterly handling of the subject renders this Picture one of the most important Works of this charming Painter.

ETTY, R.A. 81 THE DANCE,—FROM THE SHIELD OF
ACHILLES, DESCRIBED IN HOMER . . . 5 9 4 0

"A figur'd dance succeeds: a comely band
Of youths and maidens, bounding hand in hand;
The maids in soft simars of linen drest,
The youths all graceful in the glossy vest;
Of these the locks with flow'ry wreaths inrolled,
Of those the sides adorn'd with swords of gold.

* * * * *

That glittering gay from silver belts depend,
The gazing multitudes admire around.
Two active tumblers in the centre bound:
Now high, now low, their pliant limbs they bend,
And genial songs the sprightly revel end."

Pope's Translation.

A MASTERLY COMPOSITION OF TWENTY FIGURES, ELEGANTLY GROUPED, AND FULL OF LIFE AND ACTION,—COLOURED WITH ALL THE RICHNESS AND POWER OF PENCIL WHICH HAS ESTABLISHED THE NEVER-DYING FAME OF THIS GREATEST MASTER OF THE BRITISH SCHOOL OF ART.

GEORGE HARVEY, R.S.A. . . . 82 THE WISE AND THE FOOLISH BUILDERS . 6 0 4 0

Two Groups of Children on the Seacoast, engaged in Building, one with sand, which the rising tide is washing away, the other with shells, under the protection of a rock. The Artist has thus beautifully and playfully illustrated the title of this very interesting Picture.

GEORGE HARVEY, R.S.A. . . . 83 "THE PAST AND PRESENT" 6 0 4 0

A Boy on an elevated tomb is blowing bubbles, which his numerous sportive Companions, full of youthful glee and sturdy health, are endeavouring to catch. The scene is laid in a venerable Graveyard, with its mossy tombs, from one of which springs a solitary tree, giving a poetic feeling to the Picture not to be surpassed. This first-rate Work of Art forms one of the chief features of the Collection.

WIDE.

HIGH.

294/p HERBERT, R.A. 84 LEAR DISINHERITING CORDELIA—*The finished Study for the Fresco in the House of Peers* 1 10 2 8

The labours of this gifted Artist have assisted in an eminent degree to raise the character of Historic Art in this Country to its present high position in the estimation of Europe.

168/p CRESWICK, R.A. 85 THE BLACKSMITH'S SHOP—TWILIGHT . . 3 2 2 3

A charming Evening Effect,—two magnificent Trees occupy the centre of this beautifully-arranged Landscape,—a Farm Building, with a Smith's Shop, the fiery glow from which forms a beautiful contrast to the delicate tints of the retiring Sun,—the quiet repose of Evening is rendered more effective by the Group of Cows slowly proceeding along a Road. This Picture may be considered one of the Artist's happiest efforts.

48/p M'CULLOCH, R.S.A. 86 LANDSCAPE—MOONLIGHT—A COMPOSITION. 3 9 2 8

A solitary Moor, with a Rock and blasted Tree in the foreground on the left, Hills in the extreme distance. The retiring Deer, in deep shadow, on the right, materially assist the poetic conception of the subject.

69/p LEE, R.A. 87 THE WARREN BANK 3 2 2 2

A beautiful transcript of Nature, in the Artist's best manner.

End of the Second Day's Sale.

579 12
24/12
906
926
335
150
5369-19

THIRD DAY'S SALE,

Thursday, April 22d, 1852, at Twelve precisely.

WATER-COLOUR DRAWINGS, &c.,

APPROPRIATELY GILT-FRAMED, with PLATE GLASS.

<i>Farrier</i>	1	Teaching the Young Idea how to Shoot	12 10
<i>Kearney</i>	2	Composition,—Claude-like effect	6 00
<i>Frank Stone, A.R.A.</i>	3	A Lady Reading	15 00
<i>Prout</i>	4	Church at Rouen	13 00
<i>Dodgson</i>	5	Frost Scene	6 6
<i>Charles Davidson</i>	6	The Hayfield	8 15
<i>Farrier</i>	7	The Foraging Party Surprised	21
<i>Farrier</i>	8	"Who'll Serve the King?"	16 16
<i>Dodgson</i>	9	Christmas Morning,—Figures Going to Church	27
<i>Brockedon</i>	10	View in Switzerland	6 10
<i>George Fripp</i>	11	Fountains Abbey	23 4

Copley Fielding	12	Cattle Crossing a Common	P. 10
Ditto	13	Snowdon	15-15
Ditto	14	Derwent Water	16 5-6
		Companion to last Lot.	
W. E. FROST, A.R.A.	15	Aurora Borne by Zephyrs	37 6-0
J. M. WRIGHT	16	Opening the Letter-bag,—large	39. 18 0
CATTERMOLE	17	Manfred's Vision	24 13 6
		Remarkable for its power of Colour.	
CATTERMOLE	18	Monks Reading	26. 15. 6
		Equally characteristic of the Artist's skill.	
J. W. TOPHAM	19	Interior of an Irish Cottage	42 0 6
		An excellent Specimen of a favourite Artist.	
COPLEY FIELDING	20	Bylands Abbey	19 19 0
		Sunny effect: very carefully finished.	
DITTO	21	Loch Ettive,—Figures Fishing from Boats	50 8 0
		The misty effect of Lake and Mountain Scenery beautifully portrayed.	
DITTO	22	Scarboro' Castle	22 4 6
		Breezy effect.	
Duncan	23	Douglas Bay, Isle of Man,—Figures gathering Seaweed	34. 4 6
		A pleasing specimen of Water-colour.	
LANCE, R.A.	24	A GROUP OF FRUIT	27 6 0
		Most richly and powerfully coloured, proving that this Artist's skill in Water-colours equals his best productions in Oil.	

365 15 6

27 6 LANCE, R.A. 25 A GROUP OF FRUIT
Companion to the preceding Lot. 27. 6

26 15 J. W. TOPHAM. 26 Interior of a Welsh Cottage
A Drawing full of expression and character. 26. 15

58 16 W. COLLINS, R.A. 27 SELLING FISH,—a Seacoast, with Horses and Figures,—in
the extreme distance Vessels 58. 16
The works of this Artist in Water-colours are by no means common.

18 7 GEORGE FRIPP 28 Bolton Abbey
A clear and brilliant Drawing. 18. 17

43 1 W. E. FROST, A.R.A. 29 "Euphrosyne"
An elegant and graceful Composition. 43. 1

27 16 HUNT 30 "All Fours"
Full of the characteristic traits of nature, which give a charm to the works of this skilful Artist. 27. 16

37 16 MACLISE 31 The Irish Jig
A fascinating little production by this great Artist. 37. 16

25 4 DITTO 32 Going to Market
Equal to the last in its pleasing character. 25. 4

28 7 CATTERMOLLE 33 Soldiers Carousing in an Ancient Hall
A beautiful Vignette Drawing.—Vide Evenings at Haddon. 28. 17

22 1 DITTO 34 The Knight's Death
Also a beautiful Vignette. 22. 1

26 5 J. M. W. TURNER 35 The Gothic Arch
Early specimen of the Master. 26. 5

12 12 GEO. FRIPP 36 Tintern Abbey
Painted with all the clearness of daylight. 12. 12

31 10 GEO. FRIPP 37 Kirkstall Abbey
Equally pure in colour. 31. 10

386-6
A 6

39. 10	LANCE, R.A.	38	<i>Group of Fruit</i>	In richness of colour equal to any of this Master's productions.	39. 10
21. 10	CATTERMOLE	39	<i>The Hawking Party</i>	An exquisite little specimen.	21. 10
17. 6	DITTO	40	<i>A Monk Reading</i>		17. 6
10. 10	W. Leitch	41	<i>View in Italy</i>		10. 10
18. 4	COPLEY FIELDING	42	<i>Vessels in a Fresh Breeze</i>	Clear and beautiful in effect.	18. 4
9. 9	DITTO	43	<i>View on the South Downs</i>	True to nature.	9. 9
10. 15	DITTO	44	<i>Cottages in Essex</i>	A charming little Drawing.	10. 15
11. 11	HUNT	45	<i>Flowers</i>	Painted with all the freshness of nature.	11. 11
18. 10	Alfred Fripp	46	<i>Crossing the Brook</i>		18. 10
8. 10	(Greek) Williams	47	<i>View in Greece</i>	From the Collection of Lord Jeffrey.	8. 10
8. 10	Ditto	48	<i>Corinth</i>		8. 10
8. 10	Ditto	49	<i>Cottages in Scotland</i>		8. 10
13. 13		50	<i>A Miniature Copy of the "Madonna della Seggiola" of Raphael</i>		13. 13
6. 10		51	<i>Portrait of Rubens,—miniature</i>		6. 8

End of Sale of Drawings.

188. 10
386 6
365 15
156 1

188. 10
386 6
365 15
156 1
2106 18